

SALT LAKE UNDER GROUND

SLUG

ENTERTAINMENT GUIDE AND REVIEW

August 1990

#20

FREE

SLAUGHTERCHRIST



Photo By Steve Midgley

A look at what is really going on in town

NEWS • VIEWS • REVIEWS • A LOOK AT JULY

Calenders • Concerts • Sabbathon 90 • Interview: The Ramones

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EVERY MOTHERS NIGHTMARE

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SANCTUARY

14TH-CIRCLE JERKS/THE WEIRDOS

15TH-THE SUNDAYS

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OCTOBER

KJQ WELCOMES - SOMETHING HAPPENS

DEAR DICKHEADS

My Dear Good SLUG Pals,
It's taken us a while to respond to this "Val" kid, ya know, we've been real busy crankin' out the hard rockin' tunes of our third and best tape. We'd just like to point out to any one who might interested that we sure as my poop do have points in our music. And a word to this Val kid; Stop acting like you know us. Dream on, man. Who do you think you are, anyway? We agree with Lars. Pyro, Pyro, hail unto thee. Let's all take a moment to chant. Pyro Pyro Pyro, Sweet and kind underground Goddess. Not to mention Billy Blizzard is the kickinest buttest human since my Dad. We would idolize JR except he ignores us and makes us feel like dotting fools. Please, one of you, will you meet us for toasty mexican hot chocolate at 'lupes?

*Lovey Dovey stuff Galore,
Ned and Daron "The rock-n-roll
buddy of those who rock to the Scorps!"
From the coolest and most bohemian-
ishly dressed band this side of Lonely
Butchers*

Sunshine and the Biffs

Dear Brad Dyson,
Brad, Brad, Brad, You do care, you goopy old fool! You cared enough to write SLUG and spend 25¢ on a stamp, right? And you've obviously taken precious time to read the magazine. I'm sorry you have such pent-up hostilities. Have you ever thought of going through psychotherapy? My mother is a child psychologist. I'm sure I could set up an appointment for you.

*The sweetest love and kisses,
Julie
PS I have hairy legs and I never wear a
bra.*

Dear Dickheads,
I'm writing in response to the letter from Roy and Sheila last month. Thanks for acknowledging that Fractal Method was probably misclassified in an earlier review by Matt.

Lars has written that Fractal Method is probably beyond classification, and speed metal is way off.

Now for the bitch. Are you serious? Yes, the lead singer asked for the sound booth to adjust the bass mid set. This is not an unreasonable request. After all, Fractal showed up at the gig hours in advance in hopes for a sound check, only to learn that Psychic TV had dibs on set up and that they would be several hours late. When Fractal got on stage they had no sound check, but in the interest of time, started to play without one. When it became obvious that the quality of their performance was suffering because of the mix, Clarke asked for, and received, an adjustment. What's the big deal? An uncomfortable situation for all. Just where do you get off categorizing Clarke's request as a domineering attitude? What kinds of drugs were you on? Compared to Psychic TV's treatment of the Speedway crew, Fractal Method was courteous, prompt, and well within accepted standards of protocol.

What a groggy shit, indeed.

*Sincerely,
Dr. Jo*

Undearest Tricky Dicks,

Lars, you have a Henry Rollins complex. But I like Rollins. Did you two go to disobedience school together? I can tell.

Eat your own snot and fuck Dyson. Then eat your puke through this hell's eternal existence. Your life is poor and I feel sorry for your pathetic "riches". The real rich of soul corner the market because we don't sell out! Drag queens rule. Nude faces on girls are cool. Dyson, your razor is not the only thing that is dull.

The SLUG scenario thickens for one and all by issue number twenty. So get with the shit, everybody. Next election vote X for SLUG.

Chad Nibbles Crumbs

Ed Note: Chad, thanks for the vote of confidence.

Dear Dickheads,

I'm writing in response to the letter in July's issue by Brad Dyson. First of all, I would like to say that he must be a scum-sucking yuppie who knows nothing about SLUG or its readers. When he says "Eat my fuck," well, that shows that he has a lot more class than all of us "Thrift Store Shopping Pukes." Since he wipes his ass with SLUG, he must not care about his personal hygiene. But I guess since he's rich he can pay people to date him. He doesn't go to the Speedway so I don't know anyone who would want to date him. To the remark about "Get jobs, thrift shopping pukes" I would like to tell him that most of us have jobs that probably pay more than he will ever make in his life.

Sincerley,

*A low-life, thrift store shopping
puke with a great job!*

Dear Brad Dyson,

We Love You, cool guy!

*Hugs and kisses,
Victims Willing*

Hey Lars,

Would you mind telling myself and a few others just what the fuck does... "mod-core, scenester, emotive pulse, and subteraneous groovy ground mean? How about psychopaisley, Doorsian, and, by the way what the hell is a Yod God? Emolasticity? I can understand your need for creative writing, but get real. Your adjectives go on and on with no end. You are obviously a smart and talented person so why do you rely on a thesaurus and made-up words that no one understands to prove your point? Just get to the point.

Sorry if too harsh. Keep your chin up.

M. Dainquoe

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and most of all to the people who advertise and support our effort...thank again!!!

The opinions and views expressed in this rag are those of the writers and are not necessarily those of the people who put this shit together
...so back off man!

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SLUG is printed on the first of each month and is free to the public. The written material is provided by YOU. Your opinions are vital!! Please feel free to send what you have-Letters, Articles, Art work, Reviews, Poetry, Photos, Concert and Event Information to us by the 20th of each month to.....

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T A P E R E V I E W S



THE COLOUR THEORY

Steel Glass Shadow

Imagine if you will - a single band with the obscure guitar work and dark tones of Bauhaus, the drive and grind of early Killing Joke and the straight forward post punk pop sensibilities of The Damned. Toss it all in a giant black cauldron boiling with contempt and depression. Behold you have created one fucking ugly monster, with enough strength to stand up on its own and plow through the grey matter be-

tween your ears. Although creepy and haunting, the songs are beautifully written with structure that goes together like a tight fitting puzzle with only one ending, that rests comfortably with its surroundings. The Colour Theory has created songs with catchy choruses that demand you sing along with misery and doom, although happy to laugh in the face of death.

The songs are great and what pleases me most is the production and packaging of this tape. The tape was done well enough to look like a serious tape and not just a slapped together demo. The sound is clean and clear, you can hear every important detail, the balance is right, nothing overpowers anything else. From what I have been told the whole thing was recorded on a 4-track recording system, which surprises me. So pick it up and give it a listen. Turn off the sun, pull out your candles, dig a grave, and dance upon it!

Up-Chuckles

DANZIG

Lucifuge

Lo and behold, Glenn baby has a new compilation of beastial reveling. The boy is slowly becoming a future WWF contender or



possibly "Rocky" Foe, depending on your palate. I'd cast him in a "Master of the Universe" sequel. Ya figure: skellet or beast man, trap Jaw-Danzig!

Yet, this is beside the point, as is the fact "Lucifuge" looks exactly like the first Doors L.P. There is even a nifty catalog included so you can order nifty Danzig merchandise, like the official "Danzig Cross Insignia Pendant" or the "Danzig Jesus Bleeding Light Shirt."

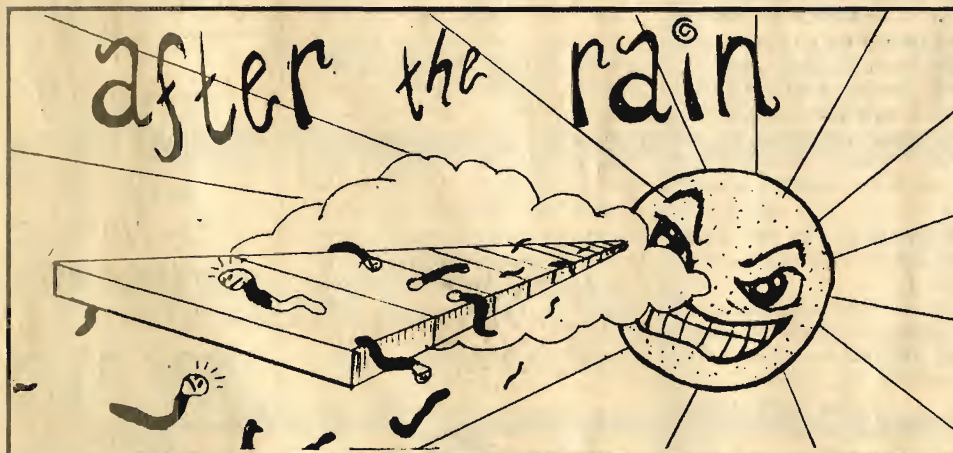
What the point be is - Glenn Danzig has written and produced a wide range of exceptional material over the past 13 years. "Lucifuge" is no deviation from the course. The eleven songs where-in offer a wide range of diversity. The man who once wrote: "Brains for

dinner, Brains for lunch, Brains for breakfast, Brains for brunch," is now crafting prose like: "Heart Full of Sin, breeds so now, should have killed it from birth, this treacherous son." The music itself is earnest blues enshrouding beautiful melodies, entwined by guitarist John Christ's combination of catastrophic crunch and subtle phrasing. The rhythm section of bassist, Eerie Von (who has improved immensely since his days with Samhain) and brilliant drummer, Chuck Bisquits, provided tight, well structured support, which is absent from too many groups nowadays. Glenn Danzig's vocals soar in a manner much like Christ's guitar work: from a roaring crescendo into beautiful harmonies, then to a diminishing howl, not unlike the unholy wolves which run rampant through Glenn's work.

Dare I say Glenn Danzig and his band are a rare breed - blessed with the ability to create music which lies suspended somewhere within a haunted realm of beauty and damnation. "Lucifuge" continues a legacy not of brutality, but of genius.

Charlee Johnson

In order to review your tape - we have to have one!



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POLITICS

"Giddie Up!"

One of the big issues lately seems to be what role the government will play in the funding of the arts. Recent criticism directed toward the National Endowment for the Art (NEA) regarding grants given to some now-controversial artists has brought this issue to the top of every politicians election agenda.

One stance taken by right-wingers is that artists such as Robert Mapplethorpe, Andres Serrano, and Karen Finley, to name a few, are simply "filth artists" and that tax payers money should not be used to subsidize such "obscene" work. Under the 1973 Miller vs. California decision, any work that

has "substantial literary, artistic, political or scientific value" is not obscene. Now, granted, there is a lot of bad art, but almost none of it is "wicked" or catering to the "prurient" attitude, or even outside the Supreme Court's definition of obscenity. The problem is the intolerant don't know how to deal with it either.

Jesse Helms, for example, Capitol Hill's cultural warrior, often tells reporters that in order to get an interview with him, they must show Mapplethorpe's homoerotic photos with the interview. When television stations refuse to air the photos, Helms' point is made. "If showing Mapplethorpe's work on television could cost a broadcaster his license, why should the NEA get a free ride?" But do any of us turn on the television to see an art exhibit?

In a Newsweek poll, 75% of adults said that they should have the right to determine what they see and hear: only 21% said they would like to see laws to prohibit material that may be offensive to some segments of the community. And when asked if federal officials should exercise more control to ensure that the work of art produced does not offend the public, or, if these judgements should be left to independent panels of established art experts in each field - 63% said the experts should judge, while 30% desired more official control.

John Frohnmayer, the NEA's chairman, points out that the agency has distributed 85,000 grants and dealt with 1 million images in the visual arts. Fewer than 20 grants have been controversial.

"Controversial" does not mean "inappropriate" or "out-of-bounds" of federal funding. I'm pointing out that art, like everything else, can and is being used as a political mule for the re-election.

But it doesn't stop here folks!

Reverend Donald Wildman and his American Family Association (you know, those people who couldn't deal with someone else interpreting Jesus in *The Last Temptation of Christ*) along with others like the Traditional Values Coalition of California and Phyllis Schafly's Eagle Forum, are out to do everything, from dismembering the NEA, restricting the content of television, censoring movies, videos, and books.

Jesse Helms, Donald Wildmon, and all the other right-wing purists think they are going to rebuild the fabric of American life. Yeah...right. What is really happening is that the place of art in our society is becoming situational. If it's not an election year and certain politicians haven't fucked anything else up, art is fine. But if they look bad and are losing votes, why not take a heroic stance on "obscenity," churn a few votes, and come out smelling like a rose.

Members of the NEA are not there to "police" art, nor will they remain to do so. Some grantees of the NEA are already refusing grants from the agency because it is being turned into a conservative bitch-board used for political head-banging and a way to get around court decisions.

By current definition, the works of most artists such as Serrano, Mapplethorpe, and Finley are not obscene. But a handful of people still find it disgusting. So, what are we to do? Draft yet another definition of "obscenity" and use that while right-wing politicians turn the NEA into a "one-way or no way" institution?

Matt Monson



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- Aug 22-23 **John Bayley**
- Aug 24-25 **Only A Test**
- Aug 28 **Trial By Jury**
- Aug 29-30 **The Change**
- Sept 1-2 **Gamma Rays**

MISCELLANEOUS SPEEDWAY CAFE

The main reason there is even an underground scene here in S.L.C. is because of the Speedway Cafe (as if you didn't know). We recognize what it has contributed, but do we know where it came from or where it is going?

The Speedway Cafe came into existence as a result of an agreement gone sour. Paul Maritsas was working as a real estate appraiser in the early 80's and at the same time gigging with two local bands, The Massacre Guys and Angle. He came across two guys that had some recording equipment, but no place to put it to use. He decided to help them out by finding an empty warehouse, lease it and convert it into a recording studio. After a few weeks of looking around, he came upon the location of the Speedway Cafe. After Paul signed the three year lease, he found out the guys with the recording equipment had packed up and moved to California. They had gone, he later discovered, because nothing was happening musically here in Utah. Paul had this empty warehouse on his hands and no use for it. Instead of getting pissed off, he decided to throw a party in his now leased vacant building. Paul built a stage and invited the local bands Midnight Shot in the Dark, and Angle to play. On Halloween night in 1986 the bands showed up with their friends and whoever else would tag along. That night after the party, Paul and Zay Speed sat on the stage and made a rough outline of what would later become the Speedway Cafe.

"We're into the market because we listen to the music, we enjoy it," said Paul. "In the early 80's there were a lot of good bands around, but no place to play, and no place to see them. Bars wouldn't book you unless you played top 40 music." This was a major reason why Paul and Zay went to work. Over a period of two years they would attend demolition sales. If a building was being demolished, they would go in, strip what they could use, and pay dirt-low prices. "We would take our screw-drivers and wrenches, go in, and take everything we could. We took sinks, exit signs, big heavy metal doors, bathroom stalls, toilets, drinking fountains, counter tops, everything. We would chip tile off the walls and the ceilings. This stuff would have been expensive, but this way we were paying a penny a piece for tile and five dollars per stall," Paul told me. March of 1988 is when they opened their doors for business. The local band, Shot in the Dark, was the first band to play at what was finally The Speedway Cafe.

In the last two years the Speedway has booked over 380 touring bands. That is more than the big boys on the block, United Concerts and Scott Arnold Productions. Consequently Salt Lake has seen some great bands play, that would have passed this city up. A good example of this is the Living Colour show in Feb. of 1989. Scott Arnold called up Paul one day and told him Living Colour would come through Utah, if they had a place to play. At the time, MTV was playing their video "Cult of Personality" on a regular schedule. Yet, Scott Arnold still didn't know who they were, or the crowd they could pull. Because of this he wasn't willing to take the risk of bringing in this band he knew nothing about. Paul told him he would take the show, and they could play the Speedway. The Speedway fills to capacity at 400 people. Not only did the Living Colour show sell out, but they had to turn away 300 people at the door. This was all accomplished with minimum promotion. Six months later, Living Colour opened for the Rolling Stones on the Steel Wheels tour. The Living Colour show made the word Speedway a common phrase in the mainstream concert goers vocab, here in happy valley. Utah will never get to see Living Colour, in those tight, up-close conditions again.

There is no other place in Utah that offers live bands 4-5 nights of the week, with no age limit and no membership obligations. A lot of hard work and long hours have gone into the business of the Speedway Cafe. Some people think the Speedway has out-grown itself. Rumors are flying like summer fires, but where does the Speedway Cafe and the ever growing underground scene, go from here?

Royce

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X-LARGE

INTERVIEW



Ramones

The following interview was conducted with Joey Ramone, lead singer of the Ramones. The Ramones are scheduled to appear at Park City in concert with Debbie Harry, The Tom Tom Club and Jerry Harrison, Wednesday, August 1. The tour is called "The Escape from New York Tour" and features all ex-CBGB acts. The Ramones are frequently called the fathers of punk and claim to be influential in the speedmetal scene. This is how the interview went. It was July 11, 1990. Joey was at Backstage Productions in New York.....

We'd like to welcome you guys to Salt Lake City. There's a lot of Ramones fans here who are waiting to see you perform.

We're looking forward to it.

How did you guys get started?

We started, well, we had rehearsal and we realized that we had something very unique and basically had created an entirely new style of music unconsciously. We started playing at CBGB's whenever we could. It started out basically by word of mouth, then we started getting really good write-ups in the (Village) Voice and Rolling Stone and stuff like that. What happened was the owner of CBGB's had a festival of the best 40 unsigned bands, and we headlined it. There were papers from all over, Rolling Stone... Village Voice, and after doing that show, people knew about us all over the world at that point; our album (self-titled) came out six months earlier in England than in America and we went over there. We sold out three shows at this club called the Roundhouse, and did three thousand a night. Then we played a club called Dingwalls, these kids were there who told us we were responsible for them forming their bands; those kids were Johnny Rotten and Joe Strummer. And after that the first generation punk movement kicked off. And the world's changed a lot since '76 with us being responsible for the whole thing.

What do you think is the reason for your popularity 14 years after your debut?

Well... that we are genuine, honest, sincere, we care, we really give a shit. Our music's fun and exciting...it's got substance. I mean, when we started working, rock and roll was sort of no longer, every thing was disco or corporate music, we sort of skinned it down to the bone and re-assembled it...fun, raw energy, we tried to put the fun back into it, ya know what I mean?

Did you guys like doing the stuff with Stephen King on the movie "Pet Cemetery"?

It was very exciting and it was a real honor because we are mutual fans of each other...he called us up and asked us to write the title track ... we have the only two songs in the film.

Have you guys been enjoying the tour with Debbie Harry and the Tom Tom Club?

Well, they used to open up for us a long time ago. Talking Heads were our support band... in the early days, they came after us, and they would open up for us... we've always been friends and we respect each other. The tour's a lot of fun.

Why do you think the group is still being labeled "underground"?

We're not underground, maybe only in the U.S.; just this past year, in Germany, were doing 60,000 a night sold in advance, and 10,000 in Australia, our album "Brain Drain" has been top 5 and top 40, we do really great over there.

So, do you get tired of the "underground" label?

Nobody calls us that...we do really well in America, but over there is where, I guess, we do the best. There's a different attitude over there.

About the music, there's a real sense of forbidden energy to it. Lots of the songs are about things that go counter to what society sees as accepted behavior (beat on the brat with a baseball bat, ect.). Is it intended that way?

Yeah... it's our reaction to all the bullshit and all the pretentiousness and all the mediocrity that goes on. We don't compromise, we don't kiss ass, we don't give a shit what people think about us, we do what we believe...

What do you label your music?

We call it punk, it's hard rock, it's exciting rock and roll music.

Is punk still alive?

It's alive enough, and there's nobody like us.

What do you guys have to say about freedom of speech?

Well, that's the only way there is to go, and it's sickening, what's

happening with these religious fanatics and fucking moralists, moral majority types. There are a lot of problems in this country that should be getting the attention that censorship is getting, like education and the homelessness, and the S & L situation, the deficit... those are the issues of today, not fuckin' censorship; there are people starving out there, the AIDS situation deserves attention, not fucking lyrics on an album cover.

Have you guys caught any flack about your work?

The way I see it, these days, it's a cut and dried issue, everybody's concerned... what concerns one artist concerns everybody. It's the musical community and nobody's "omitted". You know, it's fucked up, what's happening with that. Censorship, the abortion rights issue, it's like people have taken away our fuckin' rights and you gotta realize that nothing should be taken for granted, especially nowadays. What you have today, you might not have tomorrow.

We're lookin' forward to coming to Salt Lake City, the whole tour is.

Don Elkins Jr.

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AUGUST FEATURE BAND



The first time I saw Slaughter Christ was at The Word opening for Sub Pop Giant, Tad. When Slaughter Christ started playing I was floored. Only about eight people were listening but those motherfuckers rocked anyway. My head was just a-bangin'. It was a crazy little band called Slaughter Christ who became my favorite local band. These guys deserve national recognition more than any other band in the city.

These boys are heavy. They make Metallica look like little old ladies driving to church and they make Slayer look like Bon Jovi. Their music is like speed metal but their songs are arranged in a sort of way that gives them a special flavor. What really separates them from other speed metal bands is their vocals. The sound of their vocals is bass-heavy screams, and they are just plain scary. The shit they are singing about is pretty goddamn disturbing as well. One song they all seem particularly proud of is "The Last Supper," the blasphemous tittle refers to cannibalism...

I shall forever feast on the meat of the human

For it is savage to raise a beast for the slaughter.

The human is abundant about the world.

Mass produced meat for the

consumer

These beasts spawned from Biohazard and Baphomet and Pestilence. The original Slaughter Christ had that Ian dude on vocals. Another ex-member of Slaughter Christ is a guitarist by the name of Mark Earl. Apparently, this guy lacked the vision to continue on the with the crucifixion. His reason for leaving the band was that he "wanted to be in a band that has a name he can tell his grand-



mother." I personally think he's afraid of going to hell. Remaining members are Mike and Greg Mulholland on guitar and drums, respectfully and Mike Mayo on bass and vocals.

The band studio where I con-

ducted the following interview is painted mostly black and has no furniture but a couch

§ Have you submitted any tapes to any record labels?

Yes, Ear Ache, In-Effect, Metal Blade and Peaceville, they all turned us down.

§ What are some of your musical influences?

A German band called Necronomicon (which means book of the dead, reflecting symarian beliefs)

§ Why the name Slaughter Christ?

We feel strongly about the wrongs of organized religion. Probably because of growing up around all of these Mormons. We're also against the idea of man putting religion before himself and we also came up with that name to piss people off. You should see some of the reaction we get. Slaughter Who? Also it has something to do with the one known as the anti-Christ, the one who causes the end of the earth. We are totally against the idea of a God.

§ Are you satanists?

No, but we believe in our own selves which is an idea of Satanism. We don't really believe at all. We are strong atheists.

§ Do you take any unified political stand as a band?

We hate humans and all of the things they have done to the world. We are an anti-human band. We are sub-political

§ Has the Dead City by a Lake compilation helped at all in increasing your popularity? (by the way, the Dead City by a Lake is a tape available at Raunch and Heavy Metal Shop, it features a kick

ass Slaughter Christ tune as well as songs by a lot of other local bands)

We don't know. We didn't do it for the publicity but to support the scene.

§ How long are you going to stay in Salt Lake?

Until our debts are paid. Salt Lake isn't bad except for all of the

Mormon Laws; we pretty much hate Mormonism. I never met a staunch Mormon that I liked.

§ What would Elvis think of you guys?

He wouldn't, or he'd just pass us off as a bad joke.

§ Do you mind being classified as a metal band?

We don't like to be labeled as just a metal band, we prefer the term "Grind-core."

§ Does Salt Lake offer you the support you deserve?

Every band is gonna say they don't get the support they deserve.



Greg Mulholland: Drums

Mike Mulholland: Guitar Mike Mayo: Bass/Vocals

We could actually be supporting the scene more than they do, in fact all bands should support the scene more and stop cutting each other down.

§ If you could travel back in time to talk to Jesus Christ, what would you say to him?

That's interesting. I don't know if I'd congratulate him or knock him out. We really can't hate him, but his followers. He taught peace, but through time his ideas have been distorted.

§ Have any of you read the bible?

Yes, both Mike and myself (Greg) studied it extensively in our youth. We were raised Catholic.

§ Do you consider your music to be a branch of Punk Rock?

A different branch. We're trying to start a branch all of our own.

§ Do you want to be rockstars?

No, we would like to be able to make a living at it. We don't want other bands to copy our style like with what happened to Metallica. (The band goes on to explain that they want to influence people but they would never want their sound to be imitated totally.)

§ Are you as good as Napalm Death?

What does as good mean? We are different, we offer more variety than they do but they are probably more superior as musicians.

Well, that is it, girls. Check these guys out at Sabbath on August 26. Be peace brothers!

story by Bucket Bottom
photos by Steve Midgley

Next Month
STRANGERS

M O R M O N U P D A T E

PRAYER IN SCHOOL

Brothers and sisters, the summer of sin is about to end. It's time we take the bull by the horns and become aware of some of the issues facing our offspring in the classroom. Let's face it, anyone who says 'no' to mandatory Pledge of Allegiance is obviously in cahoots with the Prince of Darkness himself.

It must be Satan prodding these subversive leftists who program their misguided children to cause unnecessary problems for the rest of us God-fearing, patriotic saints. Thank the Almighty himself that these terrorists are happy with only 2-3 children, or who knows what kind of trash would infiltrate our education system. Now, I'm as groovy as the next guy when it comes to freedom of political expression, but how can anyone learn to express themselves properly without first being told what it means to be a real American.

Following morning prayer and breakfast (consisting of broken bread, water, salt-peter and thornazine), my nine lovely children, Sariah, and myself recite the inspired words of the Pledge of Allegiance at full attention with hands on heart.

My patriarchal pride must have peaked when I heard my deacon-ageson, Melchezedek, whistling The Star Spangled Banner on his way to the bus stop (he enrolled himself in summerschool without even having to be threatened-that's my boy).

This Pledge of Allegiance crisis is only the tip of the iceberg. Even with God-sent men like Jesse Helmes and Orrin Hatch in political office, we still don't seem to be able to get mandatory prayer in our school system. This is a law I have been trying to get passed since I was in the third grade. I have all my lovely children say their own little prayer before class every day (except for my youngest, Lehi, who goes to Marion G. Romney Preschool for the Spiritually Gifted - prayer is offered every day with pride to the appropriate and only God, our Mormon God). Students can't possibly have very good listening skills in the classroom without the presence of the spirit brought about by prayer there.

I believe we should have prayer in the classroom if the PTA would pull their weight and do their part. If they would stop yackety-yacking about cake recipes for school

Halloween parties, this fine assortment of right-wing, conservative ladies could make this much-needed prayer law go into effect. I am sure they could make their breadwinners proud of them if they actually did something productive at these PTA get-togethers besides gab about their squalid varicose veins and their affairs with their liposuction doctors. I suppose this is a better alternative than ruining our economy by getting jobs, or actually getting lives of their own.

The Lord came to me in a dream and told me, Uncle Ezra, that we will have prayer in our schools within two years. So, in the meantime, prompt your youth to gather all of their Latter-Day Saint friends together before school everyday for a prayer and some much needed co-church members bonding. Keep the faith, Brothers and Sisters, our time in the sun shall come. Until next month

Just say yes to Prayer
Uncle Ezra

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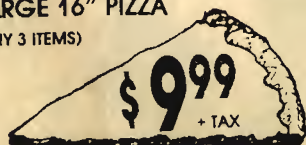
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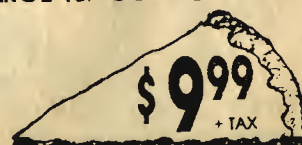
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JOJO'S CORNER



This month brings the sad tidings of yet another punk rock legend biting the dust. Rob Graves, bassist extraordinaire for VOX POP, 45 GRAVE and most recently THELONIOUS MONSTER died of a heroin overdose sometime during the night of June 21st in a van in New York City. Ironically, he had been in Salt Lake City only a few days before, working as road manager for CELEBRITY SKIN. I had the good fortune of meeting Rob several times over the years and will remember him as a kind, unassuming man and a consummate musician.

His gentility as a person always a marked contrast to his eery,ghoulish stage presence as Don Bolles' counterpart in 45 GRAVES rhythm section. Sadly it is a presence that we shall no longer be able to witness, except through the vicarious distance of memory and old LP's. Sometime during that June night Rob crossed the line from the theatrics of death to pathetic mortal reality, and we are all poorer for it. I don't mean to preach or presume to understand Robs motivations or actions but heroin is a motherfucker of a drug and for every Kieth Richards or William S. Burroughs who is alive today, there are a hundred Rob Graves, Hillel Slovaks and Darby Crash's who aren't. This isn't morality, It's common sense. As Jim Carrol said, "I never met an old junky."

Until next month....Jojo



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SKATE

THIS IS YOUR SCENE

A lot has happened this month. Let's concern ourselves with our skating and have a retrospective look.

July 2nd, 1990 - Ogden, Utah. Of all places, I have never thought pro's would ever do a demo in Ogden. It's so cosmopolitan. But Mike Valley, Ed Templeton, Felix Arguelles, and Chris Pastras were there to skate for all of us Jonesers.

Skate Street ran the demo, and they did a great job of providing the shitty ramps and obstacles. I can't recommend going to an Ogden classic skate jam. The ramps have no masonite, the coping won't grind, the handrail is a 2X4 with sheet metal wrapped around it, etc.

The pro's adapted to the clueless ramps and put on a great show, Valley doing 360 degree ollie grab airs, wall rides to fakie, and manuals galore. Ed Templeton ripped ollie impossible and one-footed ollies to disaster to fakie down the handrail. Pastras did 360 degree backside ollie grabs, and more. Felix Arguelles did handrail feebles, fakie spine ollies, and much more.

The reason it sucked so bad was the fact that the pro's had to skate for about 40 minutes straight without a break. The Skate Street Team was trying to skate like the pro's afterwards.

All the SLC locals agreed, the ramps were the worst, and our skat-

ing them wasn't worth the money. Pro's: Rad; Demo: Bad; Ramps: Shit

A new skatepark has opened here in Sandy. Mrs. C's Skatepark is located right next to the Sandy Classic roller rink, home of our weekly skate jam. The park consists of a 10 foot vert ramp, an 8 foot ramp, and a 6 foot mini with a spine, a speed bump, two extensions, and a flat wall.

The price is \$15.00 for a membership, and one dollar per hour to skate. This place is hot, and we highly recommend that you try it out. We've waited so long for a park, let's keep it open by skating there so that they can pay the rent.

A Pederson's Ski & Sports has opened recently in the basement of the Crossroads Mall. With \$50.00 boards and bearings at \$3.00 a piece, you know they'll be there a long time.

We highly recommend that you buy your equipment from someone who actually skates or promotes the scene in some way.

Rumor has it that Sunday night is the new downtown session time. Join us in skating the city without the hot sun and the security guards.

Keep rolling and skating because you want to. There is really no other reason.

Christopher

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THE METAL SCENE

SCATTERBRAIN

The Speedway Cafe played host to Truce and Scatterbrain on Thursday, July 12. A fine show all in all, even though it was played to a less than capacity crowd.

The opening band was a local punk group that went by the name Maggothead. No headbangs for these guys. They lacked all-around stage presence and any show of energy. It seemed, at least to us, that their feet were nailed to the stage. However, they did execute the covers they played well. Also a bit of a sense of humor was displayed, which isn't at all bad. After all, if you can't laugh at yourself, who can you laugh at? So, no head bangs but rustle your horns, guys, and keep after it.

Truce played next and showed why they are considered one of the best rockin' locals around. A very aggressive set, highlighted by, "UGG" and "Be All that You Can Be" We were impressed by their overall musicianship and powerful group presence. They controlled the stage well and seemed to give the crowd just what they were asking for. The singer, Shawn, has a powerful voice, but we feel he could develop a fuller, wider range. On the plus side, what he lacked in vocal ability, he more than made up for with his animated faces and wild-eyed, mad-man appearance. We both felt the guitarist, Tracy, was the highlight of the band.

Two Headbangs. If you haven't already, you really should catch these guys at their next gig.

Scatterbrain. What?....Are you kidding? These guys are lunatics. Stage left, Glen Cummings, guitar. Sporting pigtales. We can honestly say we have never seen anyone in any male band wearing pigtales.

Stage right, Paul Nieder, guitar. Long, black hair tied out of his eyes. Lady Godiva would have been proud. Tommy Christ on the mike. Up front to start, but he prowled the stage through the night like a panther. First rate bass work by Guy Brogna, as his left hand seemed to glide effortlessly up and down the frets. Mike Boyko rounds out this group of escaped musicians from the St. Ignatius Home for Wayward Bands. Mike sat behind his drums and pounded the skins for all he was worth. We can't remember him ever losing the ear-to-ear grin that graced his face.

Tight, what else can you say? They were incredibly tight and genuinely seemed to enjoy performing on stage. Even though these guys have only been together as Scatterbrain for a year, they have known each other for a long time and it shows in their interplay on stage. (Several of the members previously played together in "Ludichrist")

They started with a couple of songs from their newly released LP "Here Comes Trouble". Real crowd pleasers, these guys. They kept the small crowd entertained with their humor and originality. A cover in the middle of the set of Zappa's "Titties and Beer" fit right in with the rest of the set and showed some of their early musical (and humorous) influences. Towards the end of the set Tommy disappeared offstage and the band treated us to some old rock favorites, "Hotel California" and "My Sharona" among them. Well it isn't fair to say they played them, as they would start the tune and promptly abort after about eight measures.

For their encore, Scatterbrain did perhaps the best song of the night, "Don't Call Me Dude". The video for this can currently be seen on MTV. We asked about this song after the show and the band said.....

"We were at a party in Long Island (where they are originally from) and there was a guy who went up to another guy and was saying, "Hey, dude, your girlfriend is fine dude, do you think I have a chance with her dude or are you serious dude, dude....."

So we're watching this go down and the first is getting real annoyed but the other guy keeps pestering him, until finally he grabs him by the front of his shirt, and pulled his face up close. Then he screamed, "Don't call me DUDE!!!!" It's like he wasn't listening to anything else this chump was saying, but it really irked him being called "dude". We thought this was the funniest thing we've ever seen, so we wrote down the story about it. Later, we wrote the music to fit around the story."

This band has no egos what-so-ever, and it comes through in their show. They very rarely take themselves seriously, let alone anyone or anything else. Definately catch these guys on their next trip through town.

We wish to apologise for not including more of their interview, but our notes got soaked in beer and became illegible. We put this together using all four of our remaining braincells.

We rate Scatterbrain at three and one half headbangs plus a twelver of brew on the side.

Good luck underground survivors, and until next month remember the words of the prophets:

Reality is simply an illusion caused by an alcohol deficiency in the blood stream.

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NEWS, VIEWS, & REVIEWS

Hydèe Ho SLUG dorks. It has been a while since I graced you with my wisdom so I thought I would scratch out some dribble for you. Not too much to say however, boredom can't quite be captured, it has to be experienced - mandatory location tragedy.

July sure didn't bring any life changing experiences, however it wasn't a total loss. We did get to see the amazing Ed Hall band perform a smashing set of avant-punk mumbojumbo. They are and will be one of the better bands to jam through town. They played a great, yet loud, set of music that shook me to my bones, yet I have to admit I was a bit disappointed they didn't play "Poo-Poo" one of my favorite songs to be released by the Boner label.

I was mucho impressed by Scatterbrain who offered some tasty blends of metal, funk and killer 70's covers for some awful anxious ears. The best thing they did had to be the cover of Mozart's Sonata which showed brilliant arranging and incredible musicianship. Pick up the album it is on their. Not as long nor as interesting as seeing it live but still good. I missed Maggothead but they were supposed to be the laughable highlight of the night.

Cool show out at the fairgrounds enjoyed by a few, put on by a new time promoter who probably paid a lot of money to see three locals play. It was a good time for everyone who came out to see Strangers and friends cook through a couple hour of original music. Who knows maybe it can happen again and people will come out and check it out.

I must confess that when I heard All was coming back to town (for the fourth time) i wasn't that keen on coming out. However after several toxins and some pressure from some friends I went anyway I am quite glad that I decided to go, I was very impressed. I had forgotten how great they were. It is good to see some homeboys doing stuff. Speaking of homeboys, Mike Kirkland will be in town next month with Prong. Not a bad chance to

give some one a full-to-capacity welcome back to town.

On the local side of things...Insight was back in town for a couple of days due to some problems with their bassist change-over. They will be headed out mid August to finish up their tour with Gen-



CIRCUS OF POWER

try from Brainstorm. Good Luck Guys. Bad Yodelers should oughts to pert near as excited as they can get to head out for Europe next month to tour. We havn't had much opportunity to see them this summer because of Terrance's departure East with The Stench. Maybe when they get back.

Next month promises to be a cure for anyone's boredom. Especially with Circus of Power. I only have good things to say about these guys who will be rockin things up August 8th with the ever-image-changing TSOL.

Now is your chance to get involved with something of value. August 25-26 brings Sabbathon 90 with two days and 20 bands playing original music. It is only going to cost \$5.00 per day to see a lot of great bands play. Last year 300 people crammed into The Word for the festivities and most had a great time. Shake on down and check it out.

Ness Lessman.

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